



*The scientific utilization of the energy in color
to promote health and happiness in the home...*

Compliments of



COLOR DYNAMICS

The scientific utilization of the energy in color—first developed to increase efficiency in industry—now adapted to a system which increases health and happiness at home . . .

●
COLOR DYNAMICS was born in industry, and it has *made good* in industry.

Its principles (which are now for the first time available to home owners) have already been applied in the plants of hundreds of America's greatest corporations. In these installations, Color Dynamics has definitely proven . . .

- that it minimizes workers' eye-fatigue and reduces nervous tension
- that it builds morale and cuts down absenteeism
- that it promotes safety and eliminates many accidents
- that it improves quality and quantity of production

Therefore, Color Dynamics for the home is in no sense an experiment. The soundness of its basic principles has been clearly established. It has "sold itself" again and again to practical-minded business men who have bought it solely as a means towards increased efficiency.

Naturally, Color Dynamics recommendations for a home are vastly different from those recommended for an industrial plant, but the fundamental rules still apply.

In the Color Dynamics system for home maintenance and beautification, the problems of home decoration are approached from a scientific view. You get rooms that are not only lovely to look at, but also lovely to live in.

Color is used not merely as a thing of beauty, but also as a source of energy which promotes health and happiness.

OBJECTIVES OF COLOR DYNAMICS IN THE HOME

1. To provide color arrangements that build morale and renew energy, thereby increasing the happiness and contentment of your family.
2. To promote safety and sanitation, thus guarding the health of your loved ones.
3. To assure color combinations in good taste and great beauty, making your home a pleasant place in which to live.



The scientific background of



Color Dynamics is based, in part, on the theory that color is a source of power and energy.

Science tells us that every color has a definite wave length—just as a great number of sound wave lengths are heard on your radio.

We also know that light travels at a constant speed of 186,000 miles a second. This gives you an idea of the staggering number of waves of a given color that enter the eye in a single second. Is it not reasonable that such a rapid succession of waves making their impressions on the eye should act as a stimulant and produce energy? Actually, the effects of color can be observed upon the blood pressure—and upon muscular, mental and nervous activity. One scientist studied the effect of colored light upon muscular activity. In ordinary light this muscular activity was found to be 23 units. It increased to 24 units for blue light, 28 for green, 30 for yellow, 35 for orange, and 42 for red.

Furthermore, it is a scientifically established fact that every color in the rainbow has its *primary association*.

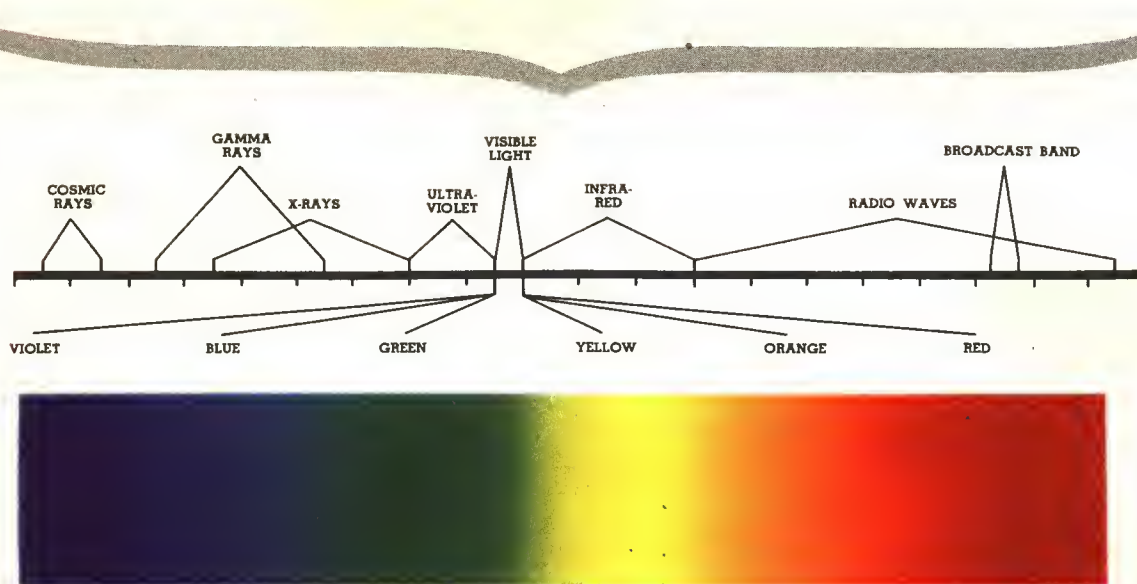
For every color, there is some one thing that is most closely associated with it in the subconscious mind. For example, green, with its medium wave length, is Nature's "rest color"—the color of field and forest. No other color has such a soothing and relaxing effect on the human mind as green.

Brown on the other hand, suggests the richness of old walnut, the warm comfortable tones of used leather, books on library shelves, and the woods and fields in their late autumn glory.

Gray—gives us the early morning mists, the sea gull's cry, the soft rain curtaining the valley. Gray is a restful background for warm colorful accents.

Light yellows and blues, with primary associations of bright sunlight and a clear sky, are definite "cheer-up colors".

Red, with the longest wave length of all, is a "danger-signal color"—acts as a stimulant—and should be used sparingly.



Granting, then, that color energy is a source of power—that color can be either a stimulant or a depressant, that it can either help you relax or make you feel brighter and gayer—the importance of choosing color not only with your *eye* but also with your *head* becomes obvious. When you select colors merely because they seem attractive, you may find yourself forced to live in a room that is psychologically unsuited to you. Such a room will gradually get on your nerves. Color Dynamics was developed to safeguard you against making such a color error—to give you rooms in which you will feel thoroughly at ease and *at home*.

General Principles of ***COLOR DYNAMICS*** *for the home*

In the home the chief concern of Color Dynamics is the application of the right colors in the right places for the purpose of securing definite effects. This functional use of the power of color includes the emphasizing of good architectural features and the virtual elimination of undesirable ones; making high rooms appear lower, low ceilings higher. All these are possible by the proper placement of colors. In the same way dark rooms may be lighter and bright warm rooms cooler.



COLOR DYNAMICS IN EXTERIOR PAINTING

Color Dynamics principles apply to practically every paintable surface in your home—inside and outside. In all cases, it is possible to select colors scientifically and intelligently instead of haphazardly. If the exterior of your house needs painting, don't fail to read the nine rules below. Follow these Color Dynamics principles—and you will take new pride in the appearance of your dwelling.

1. If the house appears too tall, the use of a darker color on the roof or upper shutters or both will tend to reduce its apparent height.



2. If the house has too many gables or dormers, do not call attention to them by the use of contrasting colors in those areas. Paint all areas in one color and feature the front door or first floor shutters or both. This will draw attention away from the less favorable architectural details.

3. Painting the faces of dormers on a small house in the body color will make the house appear to be taller and larger.

4. Dormers on a tall house should be painted to blend with the roof rather than to contrast with it, thus reducing the effect of height.

5. Chimneys in a color contrasting with the house usually appear too large or too small and almost never add to its appearance. For this reason it is best to paint the chimneys in the color of the body of the house.

6. Windows of various sizes and shapes are, when painted in a contrasting color, distracting. Paint the trim and sash like the body of the house and call attention to its mass instead of to unpleasing details.

7. A door contrasting in color or value to the rest of the house serves to give a welcoming note.

8. Light colors, in general, make things appear larger and dark colors make them seem smaller and less conspicuous.

9. Paint body and trim alike on older houses where the trim is usually heavy and ornate. Color contrast can be achieved by the use of a darker color on window sash and doors.



COLOR DYNAMICS

Principles for Interior Decoration

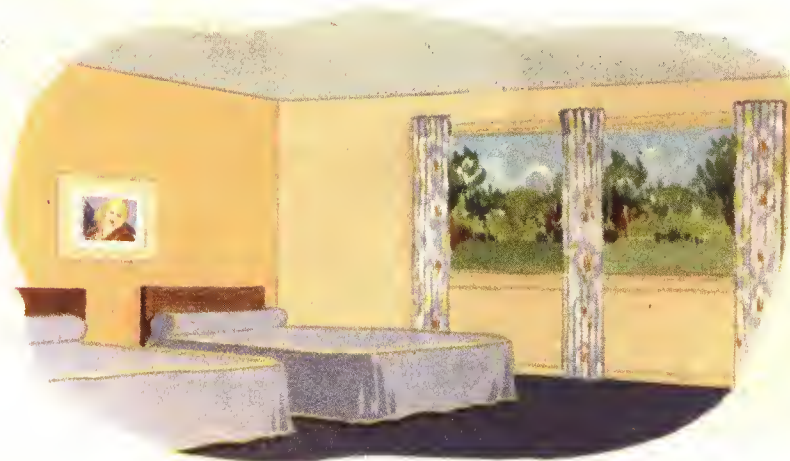
Only general rules for the use of Color can be given for use in the home since each home is an individual problem. The selection of colors must be governed by such considerations as the furnishings used, whether rooms have North, South, East, or West exposures, the amount of light by day, the type of light at night, and the relation of each room to adjoining rooms.



1. If the room is square and uninteresting, feature one wall by painting it a different color or at least a different value than the other walls. The wall to which attention is called in this way might be the fireplace wall in the living room or the bed wall in the bedroom, the window wall, or the wall opposite the window.

2. If the room is long and narrow, paint the end walls darker than the long side walls, with the ceiling the lightest of the three areas. This will tend to equalize the proportion of the room, since dark colors seem to advance and light colors recede.

3. When a room is too high, paint the ceiling darker than the walls to reduce its apparent height.



4. An effective way to harmonize adjoining living and dining rooms is the use of the reverse color scheme. For example, the living room walls in Oyster White and the ceiling in Cascade Blue; dining room walls in Cascade Blue and ceiling Oyster White.

5. Light colors will make the room appear larger and dark colors will decrease its apparent size.

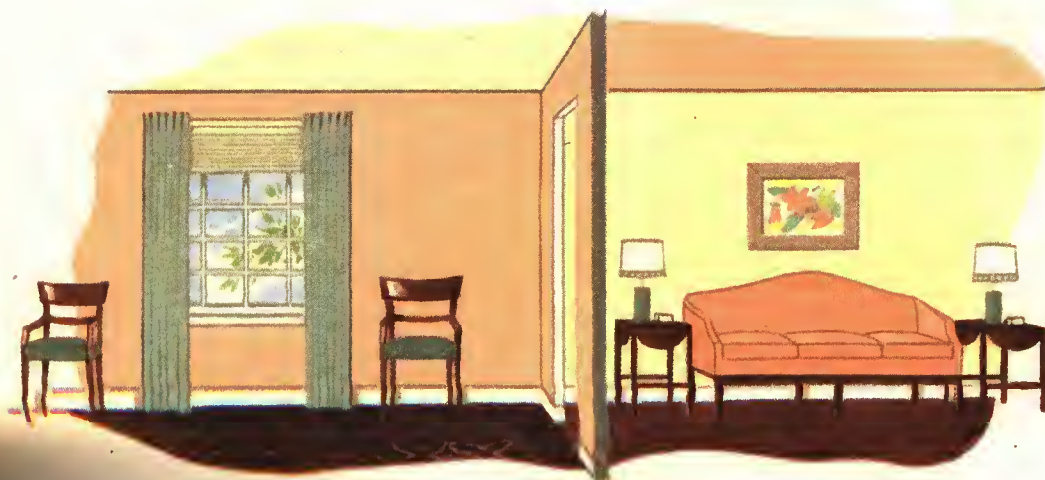
6. By painting walls and woodwork the same color, a room will appear more spacious and will form a pleasing and soft background for furnishings.

7. Kitchens and bathrooms, if small, will look larger and less cluttered if there is little or no contrast between walls, ceiling, and trim. Color interest may be introduced in curtains, accessories and floor treatment. If the rooms are not lacking in size the use of color may be more lavish.

8. Remember your rules for using warm and cool colors. Warm colors—Yellow, Peach, Rose, Tan, Biege, Brown to be used in rooms receiving cool light, usually from North and East; cool colors—White, Off-White, Light Ivory, Gray, Blue, Blue Green, Green in rooms where warm light is received from West and South.

9. Above all remember that walls, ceiling, and trim should provide a background for and harmonize with the furnishings of the room. When these are not to be replaced they must be taken into consideration in selecting paint colors.

On the following pages, you will find a group of interiors which have been painted in accordance with the principles of Color Dynamics. By applying Color Dynamics Principles to your home decoration, you will have rooms that will "grow on you"—that you will like better the longer you will live with them.





COLOR DYNAMICS

permit you to

"PAINT YOURSELF A NEW HOUSE"

Without analyzing the reason for it, most home owners have experienced the satisfying thrill of a newly painted home. Often, however, this has been succeeded by a wish that some other color or combination of colors had been used. Color Dynamics principles seek to avoid future disappointment . . . to prolong indefinitely the satisfaction which comes from a scientifically planned color arrangement. Some illustrations which will please you are shown on this and the succeeding page.

EXTERIOR

ROOF—5-263 Walnut Pittsburgh Shingle Stain. UPPER BODY, TRIM AND WINDOW SASH—1-330 Jersey Cream Pittsburgh Sun-Proof House Paint. LOWER BODY AND CHIMNEY—7-1 White Cementide tinted to match 1-330 Jersey Cream. SHUTTERS—1-341 Copper Verde Pittsburgh Sun-Proof House Paint.

ENTRANCE, Lower Left

ROOF—5-368 Gray Pittsburgh Shingle Stain. BODY, WOOD PORTIONS, INCLUDING TRIM AND SASH—1-54 Titanic Outside White Sun-Proof House Paint. BRICK PORTIONS—7-1 White Pittsburgh Cementide. SHUTTERS—1-14X Pearl Gray Pittsburgh Sun-Proof House Paint. DOOR—1-338 Kentucky Green Pittsburgh Sun-Proof House Paint.

Courtesy Ralph Stoetzel, Architect



Although we have used every facility which the art of fine printing can give us, printed colors can only approximate the pure and glowing tones of our Wallhide, Water-spar and other finishes.



EXTERIOR, Upper Right

ROOF—5-368 *Gray Pittsburgh Shingle Stain*. BOOY, TRIM, SASH AND CHIMNEYS—1-54 *Titanic Outside White*. SHUTTERS—*Deep Blueprint Blue*, made by adding small amounts of 1-57 *Tinting White* and 1-53 *Black* to 1-346 *Spanish Blue*. *Sun-Proof Trim Color*.

Courtesy J. M. Junge Company

EXTERIOR, Center

ROOF—5-263 *Walnut Pittsburgh Shingle Stain*. UPPER BOOY, TRIM AND SASH, LOWER SHUTTERS—1-165 *Ivory Pittsburgh Sun-Proof House Paint*. UPPER SHUTTERS—1-344 *Seal Brown Pittsburgh Sun-Proof House Paint*.

Courtesy Ralph Stoetzel, Architect

EXTERIOR, Lower Right

ROOF—5-243 *Indian Red Pittsburgh Shingle Stain*. WOOD PORTIONS OF BOOY—1-55 *Milwaukee Brick Pittsburgh Sun-Proof House Paint*. TRIM AND SHUTTERS—1-165 *Ivory Pittsburgh Sun-Proof House Paint*. SASH—1-377 *Brick Red Pittsburgh Sun-Proof House Paint*.

Courtesy Parents Magazine



COLOR DYNAMICS

will make your hallway say
"WELCOME"
 to your guests

In the average home, the entrance hall is apt to be an "inside room." Windows are few and small—or a minus quantity. If a dark or somber color scheme is selected, the effect is likely to be extremely uninviting—not to say inhospitable. Guests must not form an unfavorable first impression. Cheering up a gloomy hallway is a comparatively simple problem. Several ideal solutions are shown on this page.

HALLWAY, Upper Left

STAIR WALL—26-17 Cascade Blue Wallhide Flat wall paint. OTHER WALLS AND CEILING—Gull Gray Intermix No. 101, obtained by mixing equal parts of 26-13 Blossom Pink and 26-17 Cascade Blue. TRIM—54-57 Ivory Waterspar Enamel. Adjoining Living Room: WALLS—26-17 Cascade Blue Wallhide Flat wall paint. CEILING—Off-White, made by mixing 26-5 White Wallhide Flat wall paint with a small amount of Gull Gray Intermix. TRIM—54-57 Ivory Waterspar Enamel.

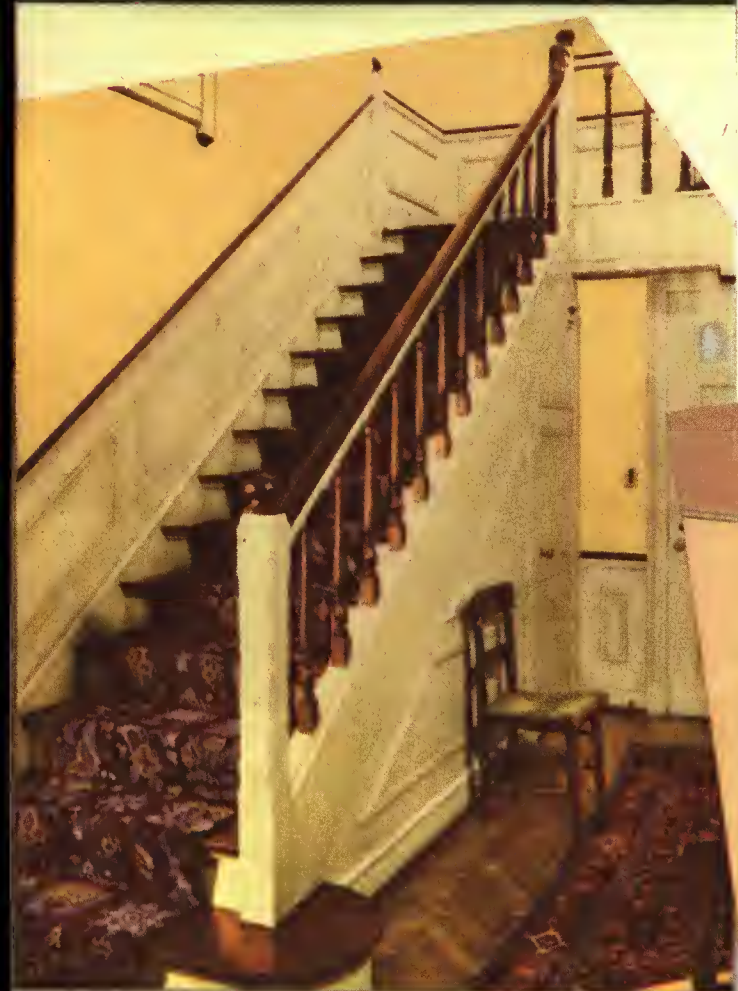
Courtesy Graham, Anderson, Probst & White, Architects

HALLWAY, Lower Left

WALLS—26-16 Suntone Wallhide Flat wall paint. CEILING—an Intermix of equal parts of 26-11 Sea Foam Green and 26-5 White Wallhide Flat wall paint. TRIM—54-57 Ivory Waterspar Enamel.

HALLWAY, Lower Right

WALLS—U C 10119 Rose Tan Wallhide P.B.X. wall paint. CEILING—26-21 Peach Wallhide Flat wall paint. TRIM—Off-White, made by mixing 54-71 White Waterspar Enamel with a trace of 35-10 Lamp Black Fluid Oil Color.





COLOR DYNAMICS

*will make your Living Room
the "heart" of your home*



As the center of modern family life, it presents many problems. If your living room is small, crowded, and confining, Color Dynamics can correct this through the distribution of color to create the illusion of receding walls and raised ceiling.

If you feel that your living room appears too large, lacks intimacy and cozy charm, let color wave its magic wand. Color Dynamics specifies methods for

visually lowering high ceilings and making distant walls come closer.

LIVING ROOM, Upper

WALLS—Oyster White, obtained by mixing 26-5 White Wallhide Flat wall paint with a trace of 35-10 Lamp Black Fluid oil color. CEILING—26-21 Peach Wallhide Flat wall paint. TRIM, INCLUDING CORNICE AND FIREPLACE—54-71 White Waterspar Enamel.

Courtesy Ralph Stoetzel, Architect

LIVING ROOM, Lower

WINDOW WALL AND LOWER SECTION INCLUDING LEDGE OF OTHER WALLS—26-11 Sea Foam Green Flat wall paint. UPPER SECTION OF FIREPLACE WALL AND RIGHT WALL—26-12 Light Buff. CEILING—26-24 Ivory Wallhide Flat wall paint. TRIM—54-57 Ivory Waterspar Enamel.



LIVING ROOM, Upper Left

WALLS AND CHIMNEY BREAST—Intermix 1 part UC-10116 Sea Foam Green and 1 part 26-6 White Wallhide P. B. X. wall paint. CEILING—26-24 Ivory Wallhide Flat wall paint. TRIM, INCLUDING RADIATOR GRILL—54-57 Ivory Waterspar Enamel.

Courtesy Ralph Stoetzel, Architect

LIVING ROOM, Center

WALLS, RECESSED SECTION ABOVE FIREPLACE, BACK AND SIDE WALLS OF BOOKCASES—Intermix 1 part UC-10121 Eye Rest Green and 1 part 26-6 White Wallhide P. B. X. wall paint. OTHER WALLS—Intermix 1 part UC-10121 Eye Rest Green and 6 parts 26-6 White. CEILING—Jonquil intermix No. 1, obtained by mixing equal parts 26-16 Suntone and 26-24 Ivory Wallhide. TRIM—Natural wood finish around fireplace and bookcases. REMAINDER OF TRIM—Soft-white, made by adding a trace of 35-10 Lamp Black to 54-71 White Waterspar Enamel.

Courtesy N. John Nelson, Designer



LIVING ROOM, Lower

WINDOW WALL—UC-10120 Stratosphere Gray Wallhide P. B. X. wall paint. OTHER WALLS—Soft-white, made by adding a small amount of Stratosphere Gray to 26-6 White Wallhide wall paint. CEILING—26-5 White Wallhide wall paint. TRIM—54-71 White Waterspar Enamel.

Courtesy Milman & Morphet, Architects

BREAKFAST CORNER, Page 15, Lower Left

WALLS—BELOW AND INCLUDING CHAIR RAIL AND REMAINDER OF TRIM—27-150 Cameo Blue Wallhide Semi-Gloss wall paint. UPPER WALLS—26-5 White Wallhide Flat wall paint. CEILING, INCLUDING MOULDING—26-16 Suntone Wallhide Flat wall paint.

Courtesy House Beautiful

DINING ROOM, Page 15, Lower Right

WALLS BELOW CHAIR RAIL—Intermix 1 part UC-10119 Rose Tan and 2 parts 26-6 White Wallhide P. B. X. wall paint. WALLS ABOVE CHAIR RAIL—Intermix 1 part UC-10121 Eye Rest Green and 6 parts 26-6 White Wallhide P. B. X. wall paint. CEILING—Intermix 1 part UC-10119 Rose Tan and 4 parts 26-6 White Wallhide P. B. X. TRIM—54-63 French Gray Waterspar Enamel.



DINING ROOM, Upper Right
ENTIRE FIREPLACE WALL, OTHER WALLS—
BELOW AND INCLUDING CHAIR RAIL, ALSO
CORNICE MOULDING AND ALL OTHER TRIM
—27-122 Dove Gray Wallhide Semi-Gloss
wall paint. UPPER SIDE WALLS—Oyster
White. CEILING—26-21 Peach Wallhide
Flat wall paint. INTERIOR WALLS OF CUP-
BOARD—Waterspar Enamel Intermix No. 8
Peasant Red.

Courtesy Anderson & Ticknor, Architects

DINING ROOM, Left Center
END WALL—UC-10121 Eye Rest Green
Wallhide P. B. X. wall paint. SIDE WALLS
—26-20 Maize Tan Wallhide Flat. CEIL-
ING—26-24 Ivory Wallhide Flat wall paint.
TRIM—54-57 Ivory Waterspar Enamel.



COLOR DYNAMICS

*will make your Dining Room
a place
you'll enjoy eating in*

Here garish or poorly chosen colors must never compete with the attractiveness of the food you serve, your table linens and your Sunday-best china. If there is any spot in the house where soothing colors are definitely in order, it is the dining room. Quiet, reposeful colors like those shown promote a serene leisurely attitude while eating—help banish nervous tension from the dinner table. Try it.





COLOR DYNAMICS

*helps Bedrooms perform their function
of furnishing occupants
with a restful place in which to sleep*

Here is where the low wave length colors come into their own, resulting in restful interiors which woo relaxation and sleep. But bedrooms need not be dull and somber. There are many ways to introduce an accent color on a special wall, in drapes, bedspreads, and furniture. Here are some examples.

BEDROOM, Upper Left
WALLS, INCLUDING MOULDINGS AND RADIATOR—26-13 Blossam Pink Wallhide Flat wall paint. CEILING—26-5 White Wallhide Flat wall paint. TRIM—54-71 White Waterspar Enamel.

BEDROOM, Lower Right
WALLS OF BED NICHE—26-17 Cascade Blue Wallhide Flat wall paint. OTHER WALLS AND CEILING—26-21 Peach Wallhide Flat wall paint. TRIM—27-121 Apricot Wallhide Semi-Gloss.

Courtesy Blackberry Farm





BEDROOM, Upper Left

WALLS—An Intermix of equal parts of 26-11 Sea Foam Green and 26-5 White Wallhide Flat wall paint. CEILING—26-24 Ivory Wallhide Flat wall paint. TRIM—54-57 Ivory Waterspar Enamel.

Courtesy James F. Eppenstein, Architect

BEDROOM, Center

WALLS—26-16 Suntone Wallhide Flat wall paint. CEILING, INCLUDING CORNICE MOULDING—An Intermix of one part of 26-17 Cascade Blue Wallhide Flat wall paint and two parts of 26-5 White Wallhide Flat wall paint. TRIM—54-57 Ivory Waterspar Enamel. KNOBS AND DRAWER PULLS—27-150 Cameo Blue Semi-Gloss wall paint.

Courtesy Ralph Huszagh, Architect

BEDROOM, Lower Right

BED WALL—An Intermix of one part U.C. 10119 Rose Tan Wallhide P.B.X. and four parts 26-6 White Wallhide P.B.X. wall paint. OTHER WALLS AND CEILING—26-24 Ivory Wallhide Flat wall paint. TRIM—54-57 Ivory Waterspar Enamel.

Courtesy Drexel Furniture Company





COLOR DYNAMICS

*can make cooking as enjoyable
as a hobby*

Perhaps you like to cook, but the conventional white-walled factory-like kitchen doesn't appeal to you. You want a room that is a little more homelike and friendly—one that matches your attitude towards the fine art of cookery. If so, then imagine how a kitchen decorated like the ones shown would add to your happiness.

KITCHEN, Upper Left

UPPER WALLS—27-122 Dove Gray Wallhide Semi-Gloss wall paint. CEILING AND UNDER SIDE OF ARCH OVER WINDOWS—Waterspar Enamel Intermix No. 6 Lemon Yellow. TRIM, INCLUDING CUPBOARDS—54-71 White Waterspar Enamel. Adjoining Breakfast Room: WALLS—Lemon Yellow Intermix. TRIM CABINET AND TABLE—White Waterspar Enamel.

KITCHEN, Upper Right

WALLS, TRIM AND TABLE—54-71 White Waterspar Enamel. CEILING—An Intermix of equal parts of 54-55 Delphinium Blue and 54-71 White Waterspar Enamel. CHAIR—54-55 Delphinium Blue Waterspar Enamel.

KITCHEN, Lower Right

CEILING AND ALCOVE WALLS—Intermix of one part of 54-59 Apple Green and two parts of 54-71 White Waterspar Enamel. WALLS—Waterspar Enamel Intermix No. 8 Peasant Red. CABINETS—54-71 White Waterspar Enamel.

Courtesy Better Homes & Gardens



BATHROOM, Upper Right

LOWER WALLS, ENTIRE TUB NICHE, BLIND AND RADIATOR—27-121 *Apricot Wallhide Semi-Gloss wall paint*. UPPER WALLS AND CEILING—An Intermix of equal parts of 27-150 *Cameo Blue* and 27-109 *White Wallhide Semi-Gloss wall paint*.

BATHROOM, Center

LOWER WALL—27-18 *Caenstone Wallhide Semi-Gloss wall paint*. Band of *Waterspar Enamel Intermix No. 6 Lemon Yellow*. UPPER WALLS—27-109 *White Wallhide Semi-Gloss wall paint*. CEILING—An Intermix of equal parts of 27-125 *Apple Green* and 27-109 *White Wallhide Semi-Gloss wall paint*.

Courtesy Crane Company

BATHROOM, Lower Right

LOWER WALLS—*Waterspar Enamel Intermix No. 2 Peach Tone* with band of ceiling color at upper edge. UPPER WALLS—54-57 *Ivory Waterspar Enamel*. CEILING—An Intermix of one part of 54-55 *Delphinium Blue* and two parts of 54-71 *White Waterspar Enamel*. TRIM—54-57 *Ivory Waterspar Enamel*.

Courtesy Crane Company

COLOR DYNAMICS

adds Cheer to your Bathroom

Sanitation need not be expressed in terms of cold, gleaming expanses of White walls, ceiling, trim, floor and accessories. Smooth unbroken areas of colorful paint contrast effectively with the hues of curtains, towels and mats and induce a feeling of cheerfulness and well-being.





COLOR DYNAMICS

promote Safety, Sanitation and Convenience

Insurance agents will tell you that most accidents occur IN THE HOME. Color Dynamics has been unusually successful in reducing accidents in industry—and the ways and means by which this has been accomplished can be applied anywhere. On this page you will find a few simple suggestions for transforming your house into "Home, Safe Home." These require but a "dab of paint," but will make your home safer, more sanitary and more convenient.

COLOR DYNAMICS SAFETY HINTS

1. Paint floors in dark areas with light reflecting color.
2. Paint treads of stairs leading to basement, or attic, which are generally poorly lighted with a light color.
3. Ever stub your toe on a threshold? It wouldn't happen so often if it were properly marked in a contrasting paint color.
4. Mark the doorway of your garage with white or yellow lines; you'll avoid crumpled fenders.
5. Spotlight in red the handles of the electric switches in your basement; the handle of the furnace door.

6. Paint in vivid colors the space behind switch boxes, meters and points at which provision is made for turning off gas and water.

7. Hot water faucets should be marked with safety red or yellow as should the switch which ignites the gas oven jet.

8. Use "danger signal" red on guard rails of washing machine wringer.

9. Paint the electric fan guard a brilliant yellow.

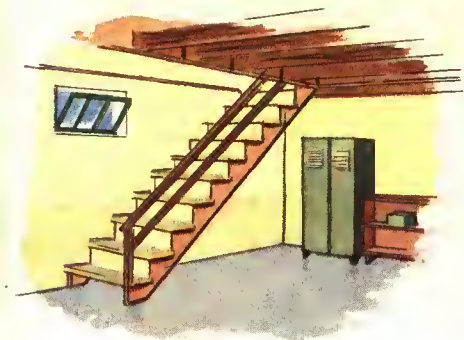
10. Identify your kitchen tools, especially such often-used items as bottle and can openers.

11. The man who uses tools in his hobby will find a color code used on the handles of his tools a big time saver; so will the gardener in picking out the proper tool from a forest of handles.

12. Paint a bright spot of color behind your fire extinguisher.

13. Paint your mail box in a bright color which harmonizes with other colors used on your house.

14. Paint a bright color behind your identifying house number.





The results of
COLOR DYNAMICS principles
 last longer when
LIVE PAINT PROTECTION PRODUCTS
 are used



Pittsburgh's Color Dynamics and Pittsburgh's Live-Paint Protection make an ideal combination.

The first means lasting satisfaction from the color arrangements selected.

The second means long-lasting protection from the paints used.

Pittsburgh Paints give outstanding value—are remarkably durable and highly economical—because Pittsburgh has developed two processes for improving paints.

The fact that Pittsburgh Paints stay *live*, tough and elastic—provide *live-paint protection*—is due to special "Vitolized Oils" which impart those advantages to the paint film. Similarly, quick-drying and uniformity of paint performance are assured by the molecular selection process. Read the brief descriptions of these processes—and you will be able to buy paint more intelligently.

Pittsburgh Paints are high-grade oil-and-pigment paints—the kind professional painting contractors use. Once applied, they do not "go dead." They retain the quality of *liveness*—contract and expand as the temperature changes and are thus able to resist cracking and peeling. That's what is meant by *live-paint protection*.

Remember—the better the oil, the better the paint. Years of experience in modifying nature's oils to fit particular requirements enables Pittsburgh to produce high grade products that possess ALL the good qualities you look for in paint. That is why you can always count on Pittsburgh Paints for long-lasting, money-saving, thoroughly satisfactory paint protection.

MOLECULAR SELECTION OILS—
quick drying and quality control

Inside the giant tower shown above, natural oil is literally taken apart—molecule by molecule—by a special solvent which cascades down the tower while the oil rises. This process is known as molecular selection.

Molecules ideally suited to paint-making are segregated. The result is a series of oils which vastly improves the drying of the many Pittsburgh Paints in which they are used. Furthermore, since these oils do not vary in quality like nature's product, the uniformity of paint performance is assured.

"VITOLIZED OILS"—

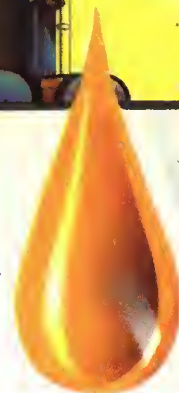
to keep paint LIVE, tough, and elastic

(1) As used in Wallhide, "Vitolized Oil" remains in the paint keeping film live, tough, and elastic, enabling it to expand and contract without film fracture.

(2) The telltale ring shows how ordinary oil leaves the paint resulting in a brittle, oil-robbed film.

(3) Pittsburgh Paints made with "Vitolized Oils" flow out smoothly. Brush marks are eliminated, resulting in a uniform film better able to withstand weather wear.

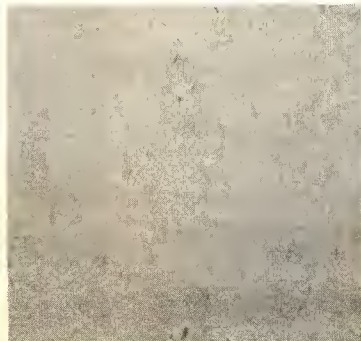
(4) Many outside paints made with ordinary oil do not level out well. Film in brush mark valleys is thinner, liable to break down.



1. VITOLIZED OIL



2. ORDINARY OIL



3. VITOLIZED OIL
UNIFORM FILM



4. ORDINARY OIL
HILLS AND VALLEYS

A Complete Line of **PITTSBURGH PAINTS** *for carrying out* **COLOR DYNAMICS** *in your home...*

PITTSBURGH PAINTS ARE FIELD TESTED

The Pittsburgh Plate Glass Company, since its inception, has consistently maintained the highest standard of quality in the products it offers to home owners.

A Continuous Research Program on All Products

The exhaustive research carried on in connection with all products, the field tests, the development and perfection of the most modern and efficient manufacturing methods and machinery, the integration of facilities which in many cases permits the Pittsburgh Plate Glass Company to exercise complete control of its products from raw material to the finished article... these are a few of the reasons why Pittsburgh Products have earned, by actual performance, an enviable reputation for quality and dependability.

Field and Color Tested

In the Pittsburgh Research Laboratories are dozens of devices to test the basic virtues of paint. Tests of such rigor, and standards so exacting, might satisfy any user of paints but they do not satisfy the Pittsburgh Plate Glass Company.

That is why we maintain a chain of outdoor proving grounds—outdoor laboratories—for testing the wearing qualities and fastness of color of all of our paint products.

These outdoor proving grounds are situated at three locations in the United States—at Milwaukee, Wis.; Newark, N. J., and at Fort Lauderdale, Fla.—each selected

for its peculiar climatic conditions.

At these proving grounds there are long, inclined racks, on which hang test panels of our present products and competitive materials. There, too, are exposed thousands of experimental panels every year. In this endurance marathon, Nature herself is the judge, and from her verdict there is no appeal. Only the “fittest survive” to reward their users with Pittsburgh assurance of field-tested, merit-proved quality.

Sun-Proof Primer

This Primer has revolutionized the painting of exterior wood surfaces, because its use results in an undercoat that effectively counteracts the causes of exterior paint failures. Thin Sun-Proof Primer with Leptyne or Turpentine.

Sun-Proof House Paint

Brings protection and long-lasting beauty for all exterior paint jobs. Sun-Proof flows smoothly and easily from the brush, covers more area than poor paints, has greater hiding qualities, lasts longer. The spreading rate of Sun-Proof is upwards of 450 sq. ft. per gallon, per coat, when applied according to directions. Thin Sun-Proof Body Colors and White with Vitoloil or Linseed Oil. Do not thin Sun-Proof Trim Colors. Detailed directions on each package. The Sun-Proof Line consists of a White Primer, Sun-Proof Titanic Outside White, Sun-Proof Tinting White, Sun-Proof Body Colors and Sun-Proof Trim Colors, in a wide range of attractive shades.

Utility House Paint

A lower priced paint—Suitable for exterior surfaces. Works easily, hides exceptionally well, good body and dries to an oil gloss. Four colors, also Black and White.

Cementhide Brick and Stucco Paint

For beautifying and protecting cement, stone, stucco or brick structures. Seals out moisture and destructive forces of nature. Spreading rate... due to variation in surface texture, Cementhide Brick and Stucco Paint reduced according to directions will cover 150 to 250 sq. ft. for Priming Coat or 300 to 400 sq. ft. for Finish Coat. Available in White only. A large variety of colors may be quickly and easily created with the use of Pittsburgh Fluid Oil Colors for tinting. Should not be used on floors or steps.

Florhide Enamel

This is the universal floor enamel. Smooth high gloss, for wood, concrete and stone floors and standing woodwork. This finish makes unsightly floors beautiful in almost no time. Stands severe scuffing.

Pittsburgh Shingle Stain

A combination of penetrating and preserving oil and pigments which fills the pores and fibres, keeping out moisture and thus protecting surfaces from fungus, warping, splitting, or decay. Made in five colors. This is ready mixed for dip, brush or spray application. One gallon will cover from 60 to 70 sq.



ft. of surface two coats brushed. 2½ gallons will dip 1000 shingles two-thirds their length.

Barnhide

A super Barn Paint—that dries uniformly over all weathered surfaces and over old dried out paint. Has distinctive bright red color and excellent body.

Utility Barn and Roof Paint

For general exterior painting where a good durable paint is required at a low cost.

Wallhide Interior First Coater

Wallhide First Coater is designed primarily for plaster walls, for either new work or repainting, but is equally suitable for use on standing interior plaster, wall-board, wood, brick and cement surfaces under any type of oil or varnish base finishing material—flat or semi-gloss. The “Vitolized Oil” in this product gives it superior properties of sealing, stopping suction, and retarding effect of hot spots. The finish coat has a spreading rate of from 400 to 600 sq. ft. per gallon for one coat. Drying time: overnight drying is preferable—allow 5 hours between first coater and finish coat.

Wallhide Interior Flat Wall Paint

The original “One-Day Painting” finish for walls and ceilings—either on old or new work. Used so extensively by painters throughout the country that it is often referred to as the “Painter’s Paint.” Ten beautiful colors by nature from which to choose. The Two-Coat System is recommended.

Wallhide Semi-Gloss Wall Paint

is for use where frequent washing is essential. Extremely popular for all interior surfaces where a semi-gloss is desired or required because of surface conditions. You can make your choice from eight sparkling colors.

Waterspar Enamel

The ideal finish for renewing woodwork, furniture and things about the home. Easy to use, dries in four hours. Eighteen beautiful tones that harmonize with Wallhide colors.

Utility Enamel

produces a tough, high gloss, durable finish. Ideal for use when cost is a factor.

Waterspar Colored Varnishes

Waterspar Colored Varnishes are semi-transparent, designed to stain and varnish in one operation, thus saving time and labor. For the finishing of new surfaces, reduce first coat at the rate of one quart of turpentine to the gallon of Waterspar Colored Varnish. Follow by second coat as received in package.

Waterspar Varnishes

No. 100—A clear interior varnish of the fast drying type.

No. 201—For exterior use—is more durable than the waterproof varnishes previously offered for exterior surfaces.

No. 300—Extra pale linoleum varnish—made to withstand hard wear and frequent scrubbing.

The spreading rate is from 500 to 600 sq. ft. per gallon one coat.

Waterspar Floor Waxes

These wonderful waxes come in three styles—Paste Wax, Liquid and Self-Polishing. Make floors gleam with a minimum of effort. No housewife should be without a supply.

Pittsburgh Wood Stains

For use in staining wood, tinting fillers, and coloring varnishes for interior use. Equally effective on hard or soft woods. Pittsburgh Wood Stains penetrate open or closed grain woods. Suitable for use on all interior wood surfaces. All colors mix readily with varnish.

Pittsburgh Clean-Up Aids

Include every preparation necessary to clean, patch and prepare surfaces for painting. Paint Cleaner, Patching Plaster, Crack Filler, Brush Cleaner, Floor Cleaner, Sapon Basic Cleaner.

Brushes

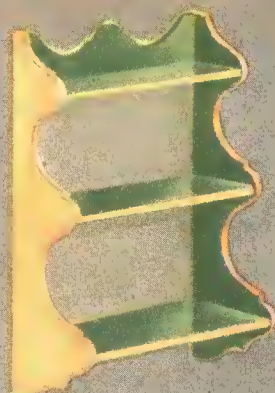
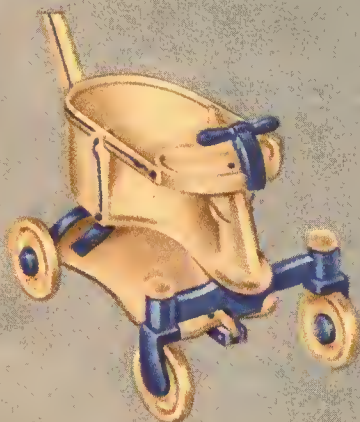
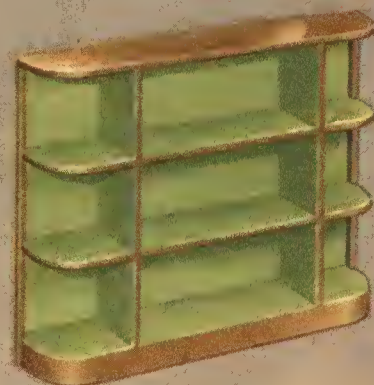
Select your brush with care: the size, to save time, effort and material; the type, for ease of application; and the quality, to insure the best painted surface obtainable. We are not using the brand name “Gold Stripe” under war conditions; we are, however, making comparable brushes of the best materials now available. Make sure your choice of brush is made by the Pittsburgh Plate Glass Company.



For interior distinction! Waterspar Enamel gives woodwork a gleaming, durable finish that flatters any room. Furniture takes on new loveliness when it is refreshed with a coat of Waterspar . . . rooms become more attractive and bright.

PITTSBURGH PAINTS

PITTSBURGH PLATE GLASS COMPANY
PITTSBURGH 22, PENNSYLVANIA



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